did not interfere with the artists at all They gave their thousands—and stood aside. The result was one of the loveliest things conceivable. Saint-Gaudens and the rest did their work as well as though the buildings were to endure for centuries instead of being burned in a year to save the trouble of pulling down ! The World's Fair always recalled to me the story of Michael Angdo, who carved a figure in snow which, says the chronicler who saw it, " was superb."

Saint-Gaudens gave nie a cast of his medallion of Bastien-Lepage, and wrote to a friend of mine that " Bastien had '*le cceur au metier** So has Miss Terr}', and I will place that saying in the frame that is to replace the present un-satisfactory one." He was very fastidious about this frame, and took such a lot of trouble to get it right. It must have been very irritating to Saint-Gaudens when he fell a victim to that extraordinary official Puritanism which sometimes exercises a petty censorship over works of art in America. The medal that he made for the World's Fair was rejected at Washington because it had on it a beautiful little nude figure of a boy holding an olive branch, emblematical of young America. I think a commonplace wreath and some lettering were substituted,

Saint-Gaudens did the fine bas-relief of Robert Louis Stevenson which was chosen for the raonunyeat in St. Giles's Cathedral, Edinburgh. He gave my daughter a medallion cast from this, because he knew that she was a great lover of Stevenson. The bas-relief was dedicated to his friend Joe Evans. I knew Saint-

Gaudens first through Joe Evans, an artist who, while be lived, was to me and to rny daughter the dearest of all in America. His character was so fine and noble—his nature so perfect. Many were the birthday cards he did for me, original in design, beautiful in execution- Whatever he did be pat